

What are the consequences of affirming that a given principle of revision/of construction can be utilized by a creator of works of art to organize/unify the presentational level of a given work of art and not the representational level of that same work of art? What are the consequences of affirming that a given principle of revision/of construction can not be utilized by a creator of works of art to organize/unify the presentational level of a given work of art unless that same principle is utilized to organize/unify that same work of art on the representational level? What is the relationship of the form of an autonomous-aesthetic phenomenon to the principles of revision/of construction that are utilized by the creator thereof to organize that phenomenon on the presentational level? What is the relationship of the content of an autonomous-aesthetic phenomenon to the principles of revision/of construction that are utilized by the creator thereof to organize/unify that phenomenon on the presentational level? What is the relationship of the form of an autonomous-aesthetic phenomenon to the principles of revision/of construction that are utilized by the creator thereof to unify/organize that phenomenon on the representational level? What is the relationship of the content of an autonomous-aesthetic phenomenon to the principles of revision/of construction that are utilized by the creator thereof to unify/organize that phenomenon on the representational level? Is it not likely that the form of a given autonomous-aesthetic phenomenon is what it is not because of a single principle of revision/of construction that was understood and utilized in a particular manner by the creator thereof to organize/unify that phenomenon on the presentational level rather because of that creator's understanding and utilization of that corpus of the principles of revision/of construction that are utilized by creators of works of art to unify/organize autonomous-aesthetic phenomena not only on the presentational but also on the representational level? Is it not likely that the content of a given autonomous-aesthetic phenomenon is what it is not because of a single principle of revision/of construction that was understood and utilized in a particular manner by the creator thereof to organize/unify that phenomenon on the representational level rather in part because of that creator's understanding and utilization of that corpus of the principles of revision/of construction that are utilized by creators of works of art to unify/organize autonomous-aesthetic phenomena not only on the presentational level but also on the representational level?